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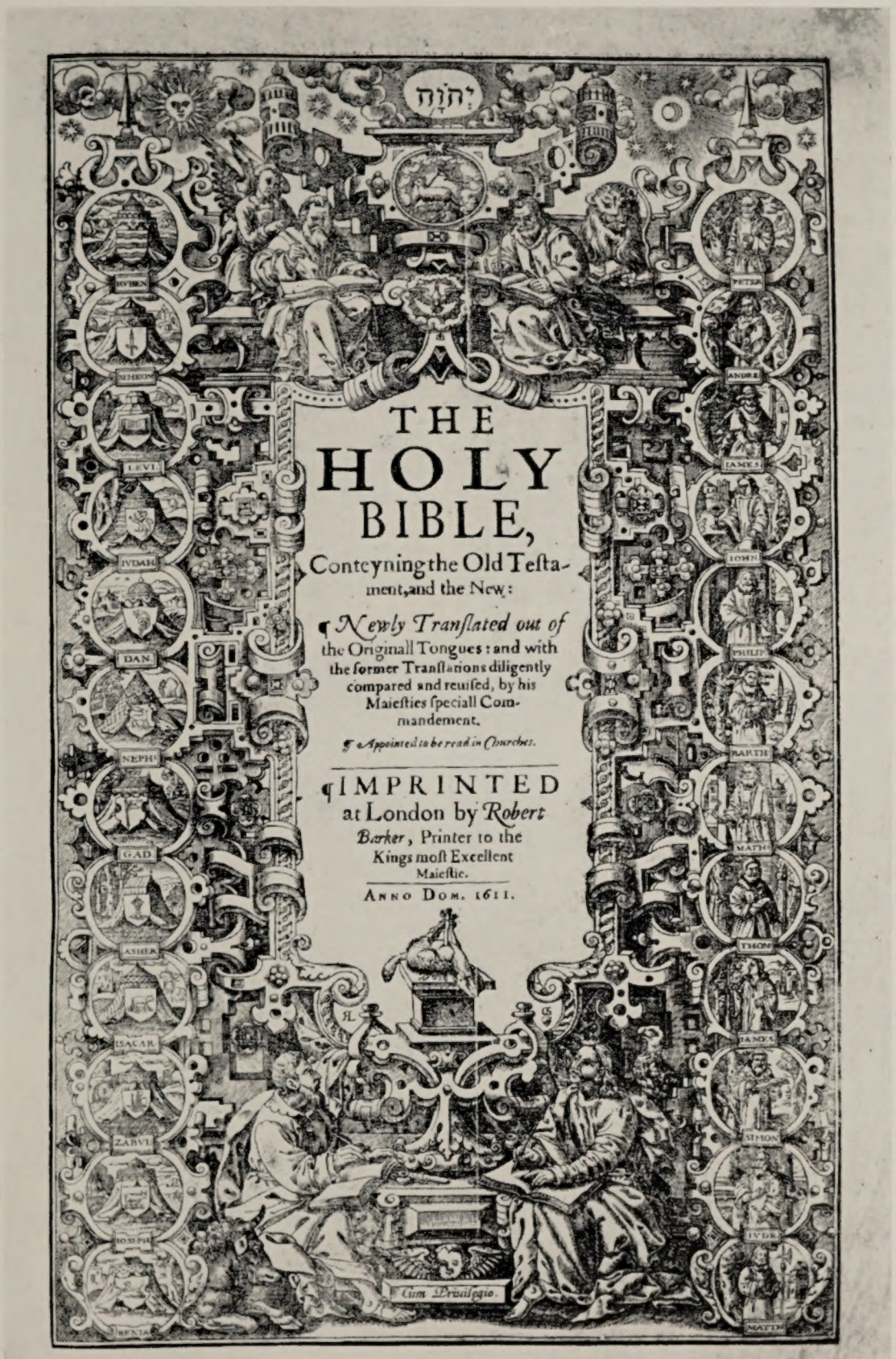


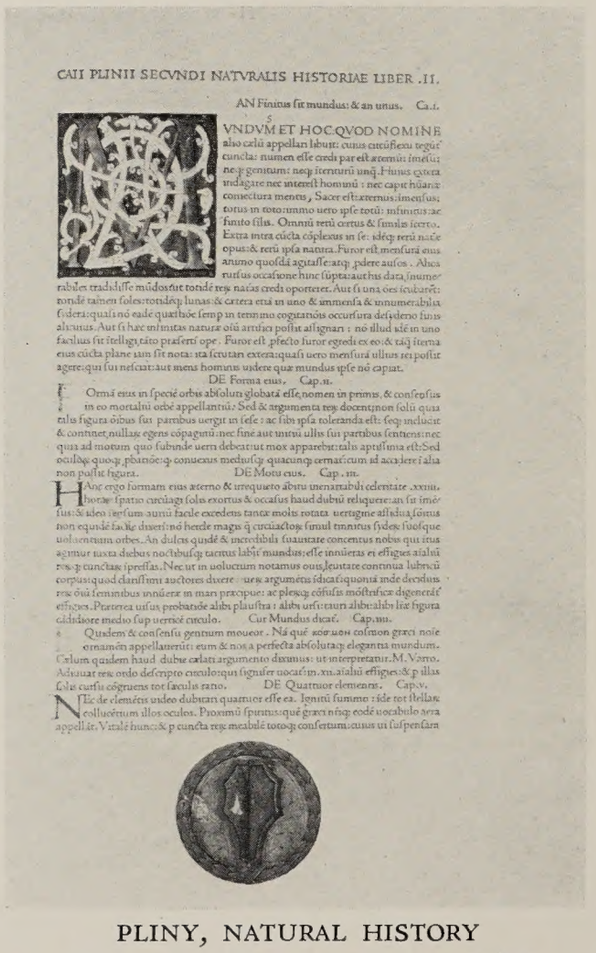
TITLE PAGE, KING JAMES AUTHORIZED VERSION OF THE BIBLE
PRINTED BY ROBERT BARKER, LONDON, 1611

EARLY BOOKS ACQUIRED

THREE IMPORTANT BOOKS have been added this summer to the George W. Stevens Gallery. They are not only masterpieces of typography and notable in the history of the art of printing, but each has another special reason for its inclusion in the Museum's collection.

One of the most frequently quoted stories in connection with the origin of glass is taken from Pliny's Natural History. This great work, the first attempt at compiling an encyclopedia of the world's affairs, was written by the noted Roman statesman and scholar in the first century. One of the earliest printed editions of this work, and certainly the finest, is the Museum's recent acquisition. It was printed in Venice in 1472, by Nicholas Jenson, famous as the designer of one of the most beautiful Roman types of all times. This volume is ornamented with initials in gold and colors, and on the first page is the coat-of-arms of the family who were the original owners of the book.

The first Bible printed in Greek is another treasure now in the Museum's collection. It was published in Venice in 1518 at the establishment of Aldus Manutius, the most noted of Italian printers. Although printing had been invented more than fifty years earlier, Aldus introduced many "firsts" in the history of printing, among them the first Italic type, and the first books of small size, comparable to our present-day "pocket" books.


CAII PLINII SECVNDI NATVRALIS HISTORIAE LIBER .II.

AN Finitus sit mundus: & an unus. Ca.i.

VNDVM ET HOC QVOD NOMINE alio cælũ appellari lubuit: cunus cæteſſexu tegũt cuncta: numen eſſe credi par eſt æternũq; imẽſũ: neq; genitum: neq; ſterituriũ unq̃. Hiuius extera indagare nec interẽſt hominũ: nec capit hũana: coniectura mentes, Sacer eſt: æternus: imenſus: totus in toto: nunmo uero ipſe totũ: infinitus: ac finito ſilis. Omnũ rerũ certus & ſimilis ſcerto. Extra intra cũcta cõplexus in ſe: idẽq; rerũ nãtæ opuas& rerũ ipſa natura. Furor eſt, menſurã eius animo quoſdã agitaſſe: atq; pdere auſos. Alios rurſus occaſione hinc ſuptas: aut hus data, innumerabiles tradidiſſe mũdos: ut totidẽ reip nãtas credi oporteret. Aut ſi una ſes ſeculares: totidẽ tamen ſoles: totidẽq; lunas: & cætera eiũ in uno & immenſa & innumerabilia ſideraſ: quaſi nõ eadẽ quæ hõc ſemp in temmno cogitanõis occurſura deſiderio finis alicuius. Aut ſi hæc infinitas naturæ oſtũ artifici poſſit aſſignari: nõ illud idẽ in uno facilius ſit ſtelligi, táto præſerti ope. Furor eſt præcto furor egredi ex eo: & táq; æterna eius cũcta plane uim ſit nota: ita ſcrutari extra quaſi uero menſurã ullius rei poſſit agere: qui ſui neſciat: aut mens hominis uidere quæ mundus ipſe nõ capiat.

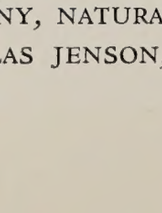
DE Forma eius, Cap.ii.

FOrmã eius in ſpecie orbis abſoluta globatã eſſe, nomen in primis, & conſenſus in eo mortaliũ orbẽ appellantiũ: Sed & argumenta rerũ docentinon ſolũ quia talis figura ſibus ſuis parnibus uergit in ſeſe: ac ſibi ipſa tolerãda eſt: ſeq; includit & continet, nullas egens cõpagnũ: nec fine aut uinculis ullis ſui partibus ſentiens: nec quas ad motum quo ſubinde uerti debeat: aut mox apparebit: talis aptiſſima eſt: Sed oculoq; quoq; pbantõe: q; conuexus mediuſq; quacunq; ernatur: cum ad accidere ſibi non poſſit figura. DE Motu eius. Cap. iii.

HOc ergo formam eius æterno & irrequieto ábitu menantabili celeritate .xxuiii. horæ ſpatio circũagi ſolis exortus & occaſus haud dubiũ relquere: an ſit imẽſum: & ideo ipſum æquũ facile excedens tantæ molis rotatu: uertigine ardua; ſonus non equidẽ facile diuerſi nõ hercle magis q̃ cruciatos; ſimul tinnitus ſydes: uoſque uolantium orbes. An dulcis quidẽ & incredibili ſuauitate concentus nobis qui ſtus agimur tuxta diebus noctibuſq; tactus labit mundus: eſſe innũeras ei effigies alaliũ res: q; cunctas: ſpreſſas. Nec ut in uoluctum notamus ouis, ſeuitate continua lubricũ corpus: quod clariſſimi auctores dixere: ures argumẽs ſdicat: quonia inde decidius res: oũ ſeminibus innũeris in mari præcipue: ac plexq; cõfuſis mõſtruoſe diſgenerãt effigies. Porrexi uiſus probatiõe alibi plauſtra: alibi urſi: tauri: alibi alibi: hæ figura cidiãore medio ſup uertiõe circulo. Cur Mundus dicat. Cap.iii.

Quidem & conſenſus gentium mouetur. Nã quẽ κοσμον cõſmon graeci nõie ornamẽn appellauerũt: eum & nos a perfecta abſolutaq; elegantia mundum. Cælum quidem haud dubie exlati argumento diximus: ut interpretatur. M. Varro. Adiuuat res: ordo deſcripto circuloruq; ſignifer uocat: in .xii. alialiũ effigies: & p illas ſolis curſus cõgruens tot ſæculis ratio. DE Quatuor elementis. Cap.v.

NEc de elemẽtis uideo dubitari quatuor eſſe ea. Ignitũ fumme: ride tot ſtellarũ colluceũtium illos oculos. Proximũ ſpiritus: qué graeci nũq; eodẽ uocabulo aera appellãt. Vitalẽ hunc: & p cuncta res: meabilẽ toto: q; conſentiũ: cuius ut ſuſpenſura



PLINY, NATURAL HISTORY
NICHOLAS JENSON, VENICE, 1472

Bib. a «

BIBLE PRINTED IN GREEK
ALDUS, VENICE, 1518

Another Bible, perhaps of greater general interest to Museum visitors, is the first issue of the first edition of the King James Authorized Version, printed in London in 1611. The translation, ordered by King James I in 1603, was assigned to England's greatest scholars, who worked for more than three years studying texts in many languages. The result was the standardized English Bible still in use today in all English-speaking countries.

Printed by Robert Barker, printer to the King, this Bible is notable also for its type and composition. The Museum's copy is complete with title page, daily devotional guides, genealogies of Biblical characters, map of the Holy Land, and an index. The title page, designed by Cornelio Boel, of Antwerp, shows the Twelve Tribes of Israel at the left, and the Twelve Apostles on the right.

This is the so-called "He" Bible, containing an error in the fifteenth verse of the third chapter of Ruth, which reads: "He measured five measures of barley . . . and he went into the citie." A second issue was corrected to read: "She measured . . . and she went into the citie." The "He" Bible is that most sought after by museums, libraries and collectors.

ART CLASSES START SOON

NEW CLASSES are now beginning for the current year. Registration Day for children is Saturday, September 11. Any child in the fourth grade or higher is eligible for art classes. Music appreciation classes are open to children in the third grade through high school.

Adult registration will be held September 7, 8, and 9. There are classes in a variety of areas of art and music for the beginner with little or no experience, and second and third year courses are offered for more advanced students. A bulletin describing classes is available at the Museum.

SCHOOL OF DESIGN EXHIBITION

A REVEALING INDICATION of the activity going on behind the Museum facade each school year can be seen in the Annual Exhibition of student work from the School of Design. Opening Sunday, September 5, this exhibition will be shown through September 26.

This group of work is a selection from that done by adults and children during the past school year. It is unusual for its range and variety. In the adult section can be seen many types of painting—realistic, abstract, some influenced by the Impressionist paintings of Van Gogh, some by the Cubists—executed in watercolor, oil or casein, done by brush or palette knife. Sculpture is equally diverse this year, with work in stone, metal, clay, wood and plaster. Ceramics of many kinds, most of it thrown on the potter's wheel, some by coil or slab methods show the various shapes and glazes a potter may use. Drawings, leather work, weaving, textiles which have been hand-printed or silk-screened, and various types of metal work and enamels are also included.

The children's work is selected on the same basis as that of the adults, to show the various styles and materials used by different students. There are oil paintings, water-colors, drawings, clay-work, block-prints and paper constructions. Two imaginative teachers borrowed a guinea pig and rabbit from the zoo, and the children did drawings from these lively models. There is work inspired by nature, by gallery trips, by still life or from real life. This section of the exhibition is informative, too, in showing art done at the different age levels, from the 9-year-old classes through high-school age of fifteen or sixteen. Whether you know a lot or a little about art, this is an exciting exhibition.

CONTEMPORARY ITALIAN GLASS, selected from the Italy at Work Exhibition, shown here in 1952, has recently been given to the Toledo Museum by the Italian Government, following the end of the tour of the country. The five pieces represent the work of the leading glass designers and manufacturers in Italy today, and show a variety of styles and techniques.

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CONCERT OFFICE IN NEW LOCATION

The Concert Ticket Office has been moved from the Peristyle to a more convenient location, at the Main Entrance of the Museum. Hours remain as previously, from 10-12 A.M. and 2-4 P.M. Tuesday through Friday, 2-4 P.M. Monday, and 10-12 A.M. on Saturday.

The Peristyle Series will again offer eight superlative concerts, opening October 22 with the Concertgebouw Orchestra of Amsterdam under Edward van Beinum. Season tickets are still available.

The Gallery Series will present the Corelli Society (16 players) from Rome on October 14. To the three concerts previously announced has been added the New Music String Quartet, with assisting clarinet, on March 15. A fifth concert is possible if the membership justifies. Season tickets are $5.00 for adults and $2.50 for students.

IN GALLERY 8

Toledo Area Artists sharing the gallery during the month of September are Ellen Sinclair, whose paintings and prints will be shown, together with ceramics by Clyde Burt of Melrose, Ohio. Miss Sinclair has exhibited frequently in the annual Toledo Area exhibitions, and Mr. Burt, a comparative newcomer to this show, was the winner of the Roulet Medal in 1954. The exhibition will open on Sunday, September 12.